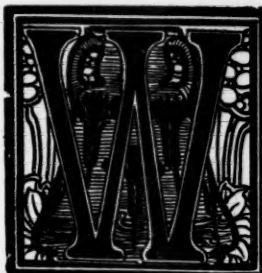


KERAMIC STUDIO

Vol. XVII, No. 7.

SYRACUSE, NEW YORK

November 1915



WHEN we added to the Magazine last fall a naturalistic supplement to satisfy the many naturalistic decorators who complained that *Keramic Studio* was too conventional, some people claimed that what they called the conventional fad was over and that decorators would come back to the naturalistic style. We, of course, never believed this; we know that the tide has turned for good in favor of good, decorative design versus senseless copies of nature, and that it is only a question of time when the naturalistic heresy will disappear entirely. Evidences that conventional decoration grows every day in favor multiply everywhere, not only in important exhibitions, where naturalistic work is absolutely refused, but in such exhibitions as are given at State Fairs and they multiply also in our correspondence.

Our experiment of a naturalistic supplement has been interesting in many ways. First it has stopped entirely the letters which we received frequently before complaining that we did not give any naturalistic designs and that decorators needed these designs because buyers wanted them. It seems then that our experiment has been successful, and we will continue this supplement as long as there is a demand for it.

Another interesting result is this: Thinking that the naturalistic decorators would be interested only in the naturalistic supplement, we offered subscriptions for the supplement alone at a reduced price, and we were surprised that in the whole year only seventeen people took advantage of that offer, while many old subscribers, who had not taken the Magazine for years, have renewed their subscription for the whole Magazine, conventional and all, although the majority were evidently naturalistic decorators. This is a good sign. Gradually these people will do what so many others have done already, they will educate themselves and at the same time they will educate the public to a better style of decoration.

Meanwhile we continue to receive numerous letters praising the stand which *Keramic Studio* has always taken in favor of conventional work. The following is a typical example:

"I should have written sooner in regard to the duplicate copy of *Keramic Studio*, but our State Fair was about to open, and as I was competing I thought I would await results. To me the conventional work is far more attractive and suitable for the decoration of china than is the naturalistic, and I am confining my studies to that line alone, using *Keramic Studio* as a teacher and guide. The exhibits are most helpful in suggesting ideas and the lessons by Mrs. Paist are what I have needed and what I have not been able to find heretofore. I try to cull the best. For my reward I have three blue ribbons and three red ribbons on six exhibits this year. Will the editor of *Keramic Studio* accept my gratitude for the help to higher things?

Most sincerely, M. S. J.

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In our last month's editorial we spoke of the situation in regard to the European china. We did not mention the Japanese white china because we preferred to wait until we heard from some shipments lately made by the Japanese, but it seems evident that they are going to send us an excellent ware for

amateur decoration. The first shipments were of a poor grade of china, full of imperfections, and which came sandy in firing, a grade which is used very much in Japan and is very cheap, but was not acceptable for American trade. This has evidently been changed. We have seen here some very nice shapes of that china and tests are absolutely satisfactory. Here is what some of the outside dealers write to us:

"Regarding the Japanese china which we carry, I feel that it is all it is claimed to be. I have sold lots of it and have not had a complaint. There was at first a lot on the market which was not satisfactory, but it was very different in composition from the new shipment, and, when seeking my orders, these people claimed that they would keep up and, if possible, improve the quality. Their 'selection' is simply splendid, no breakage, and nothing like their packing has ever come into the store.

"I did not give my order last winter before I had picked several samples at random, painted and fired them. I subjected the pieces to as hard fire as they would ever have to stand in my kiln, and they came out as fine as possible. The pinks come out a lovely color and the gold looks as well as on French china. The finish of their articles is much better than many of the French articles, and it is way ahead of the German stuff."

C. C. Filkins.

"This Jap china is a wonderful proposition and you may mention the fact in your news columns that our German and French friends will have to look to their laurels if they expect to secure all of the future business. The price of the Jap merchandise is less than the same items in French or German, and on top of this we are daily receiving notifications of sharp advances from all the French and German manufacturers. You, of course, appreciate the fact that the arrivals of German china are going to be very scarce from now on. Many of the German factories have been forced to shut down, as their goods cannot go past Rotterdam, and what the ultimate result will be is only conjecture."

Geo. W. Davis & Co.

However, there is a point about this Japanese china which is not settled yet and on which another dealer calls our attention. The Japanese potteries are not as large as the European potteries, wares are made in different small factories instead of in a few large ones. As soon as the Japanese decorated china comes again in demand, will the Japanese be able to furnish us with the needed quantities of undecorated ware? This remains to be seen. So far several orders have been only partly filled, only a small proportion delivered.

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We quote below from a circular sent out by the Ceramic Society of Greater New York:

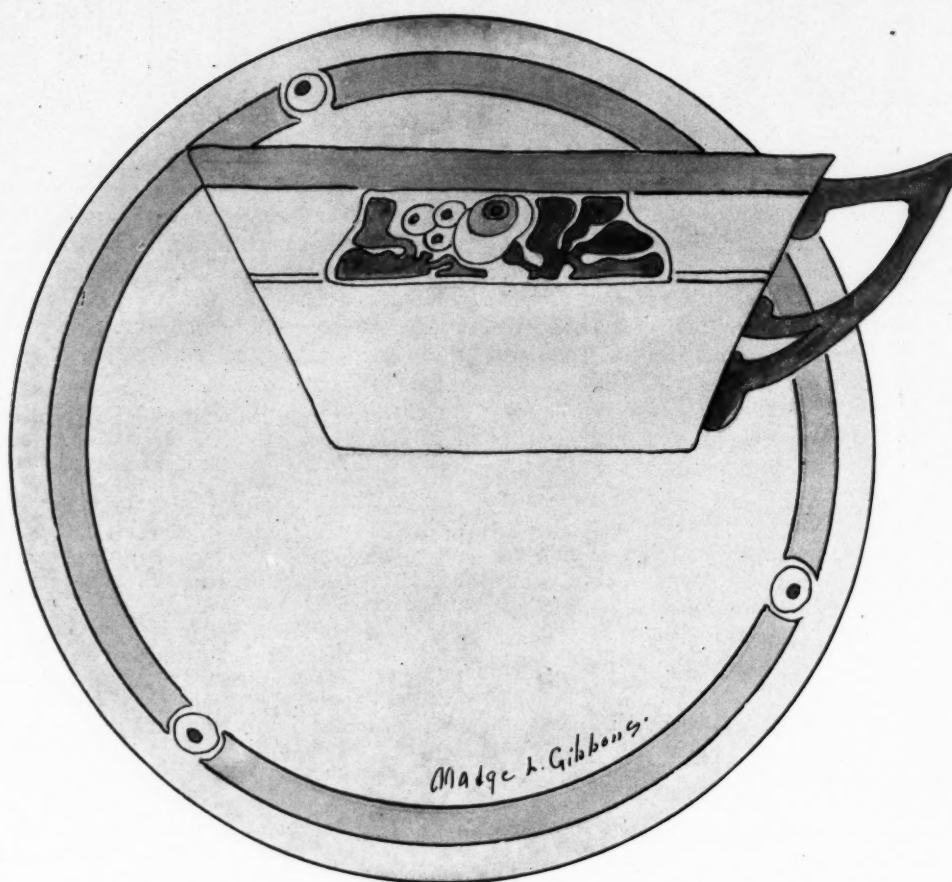
"The Ceramic Society of Greater New York has been exceedingly fortunate in securing Mr. Marshal Fry, of New York, and Prof. Grace Cornell, of Teachers' College, New York, as instructors for the coming season.

"As may be seen from the following, these courses should be particularly helpful to all students—amateur or professional—in the decoration of porcelain and in applied arts.

"Classes will meet on Wednesday afternoons from 1.30 to 4 o'clock in the Lecture Room of the American Museum of Natural History, Columbus Avenue and West 77th Street, New York City.

"Prof. Cornell, who has taught design with great success at Teachers' College of Columbia University, New York, and Pratt Institute, Brooklyn, and who has been the instructor for the Society for two years, will give a course of ten lessons on

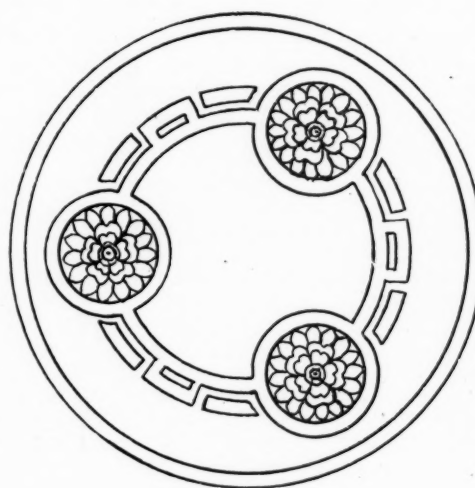
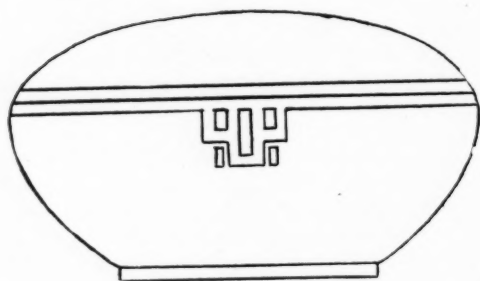
[Continued on page 103]



CUP AND SAUCER—MADGE L. GIBBONS

AN outline is not necessary but if desired use Dark Grey and a little Black. Oil leaves and handles and narrow band on cup and dust with Florentine Green, oil the grey band on saucer and at edge of cup and dust with 2 parts Dove Grey and 1 part Ivory Glaze, oil the three small circles on cup and dust with Mode, then the second smallest circle in large

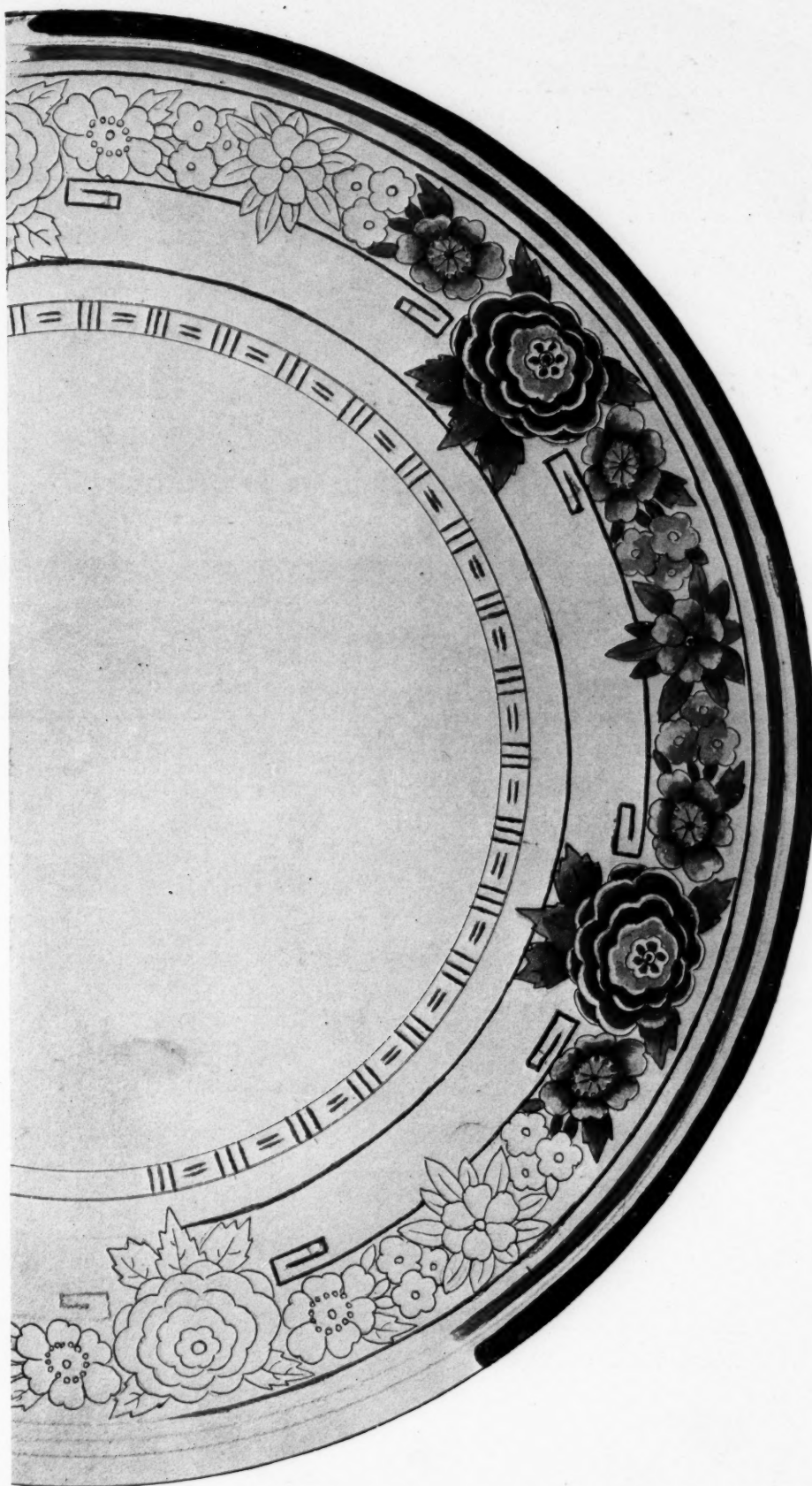
flower and dust with Coffee Brown and for the next larger size use 1 part Coffee Brown and 2 parts Ivory Glaze. The large light space of flowers and the light part of circles on saucers are Yellow for Dusting. Paint the small centers in all with Yellow Red and Blood Red.



SATSUMA BOX—MAY B. HOELSCHER

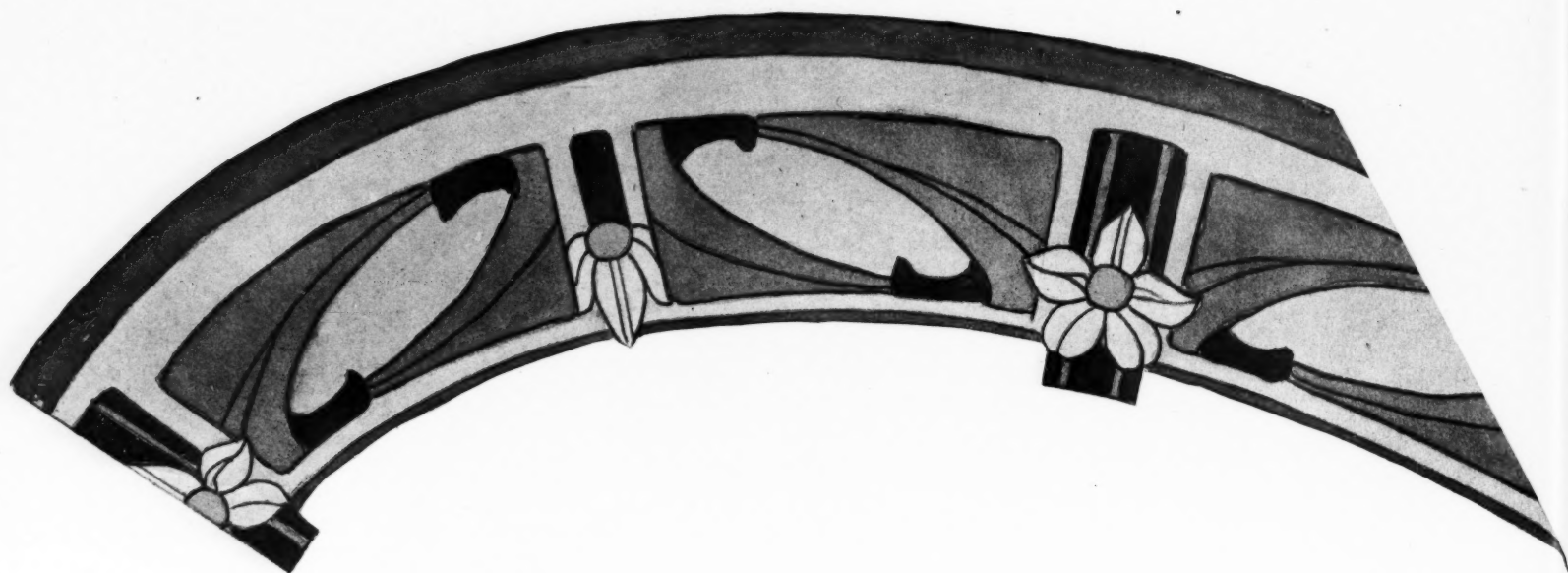
OUTLINE in Black. All bands are Gold. Small oblong on cover in three sections Delft Blue Enamel. Design on base of box, center form Yellow Red Enamel and two small squares Green Enamel. Flowers are two shades of lighter

Delft Blue Enamel, centers Red, small circle around centers White, and leaves Green Enamels shaded. Small spaces back of leaves, Dull Brown. To be applied on Satsuma.

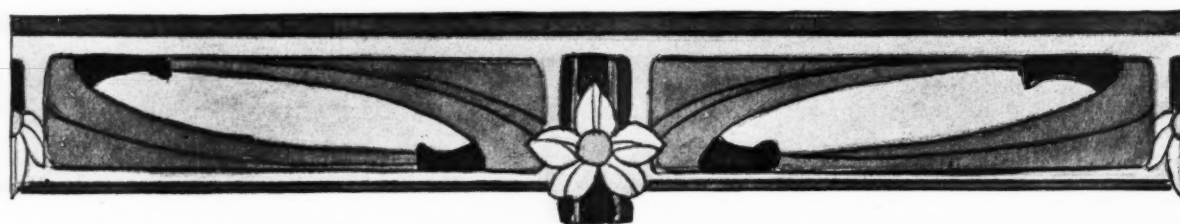


DINNER PLATE—M. C. MCCORMICK

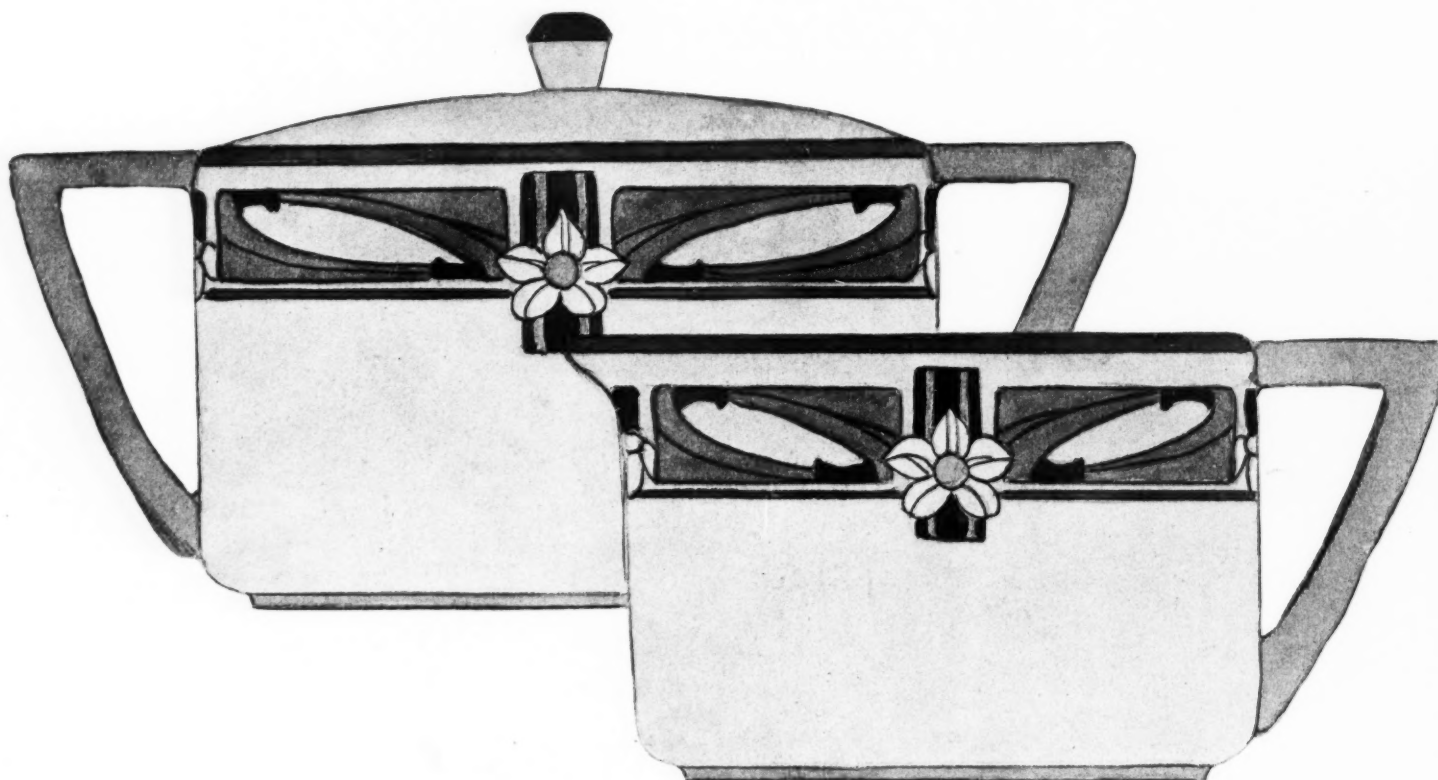
(Treatment page 104)



ONE QUARTER SECTION OF 18 INCH PLATTER

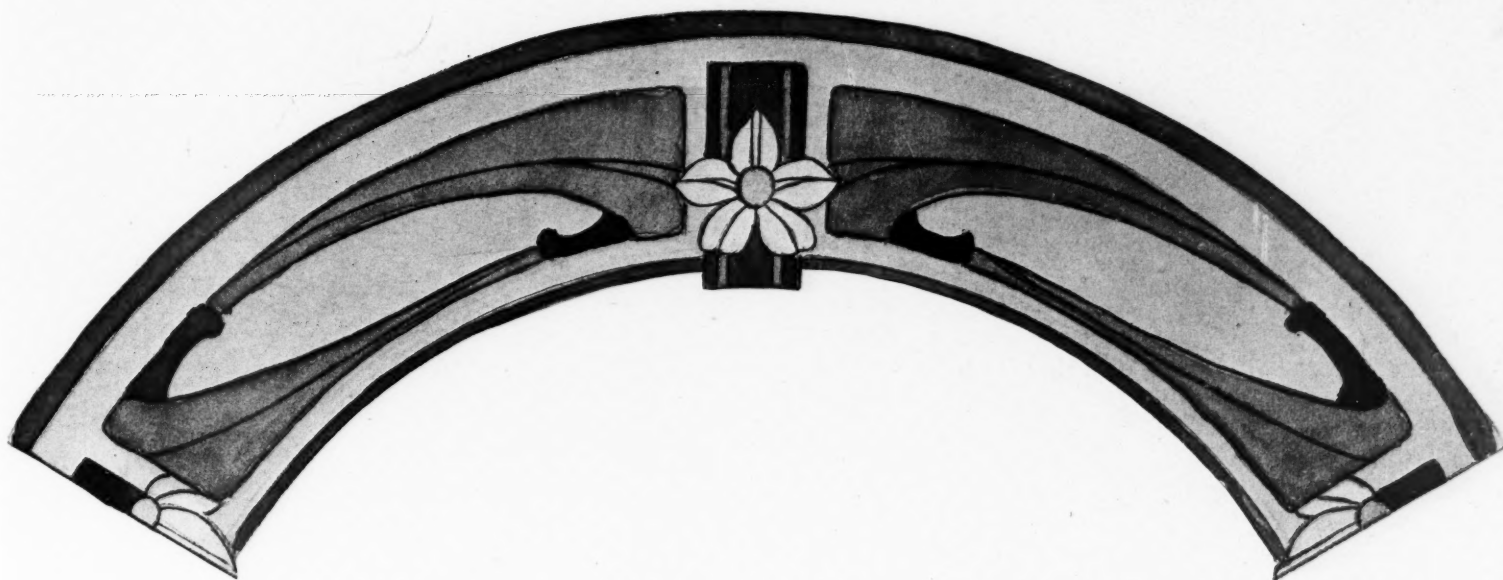


DINNER SET, BORDERS

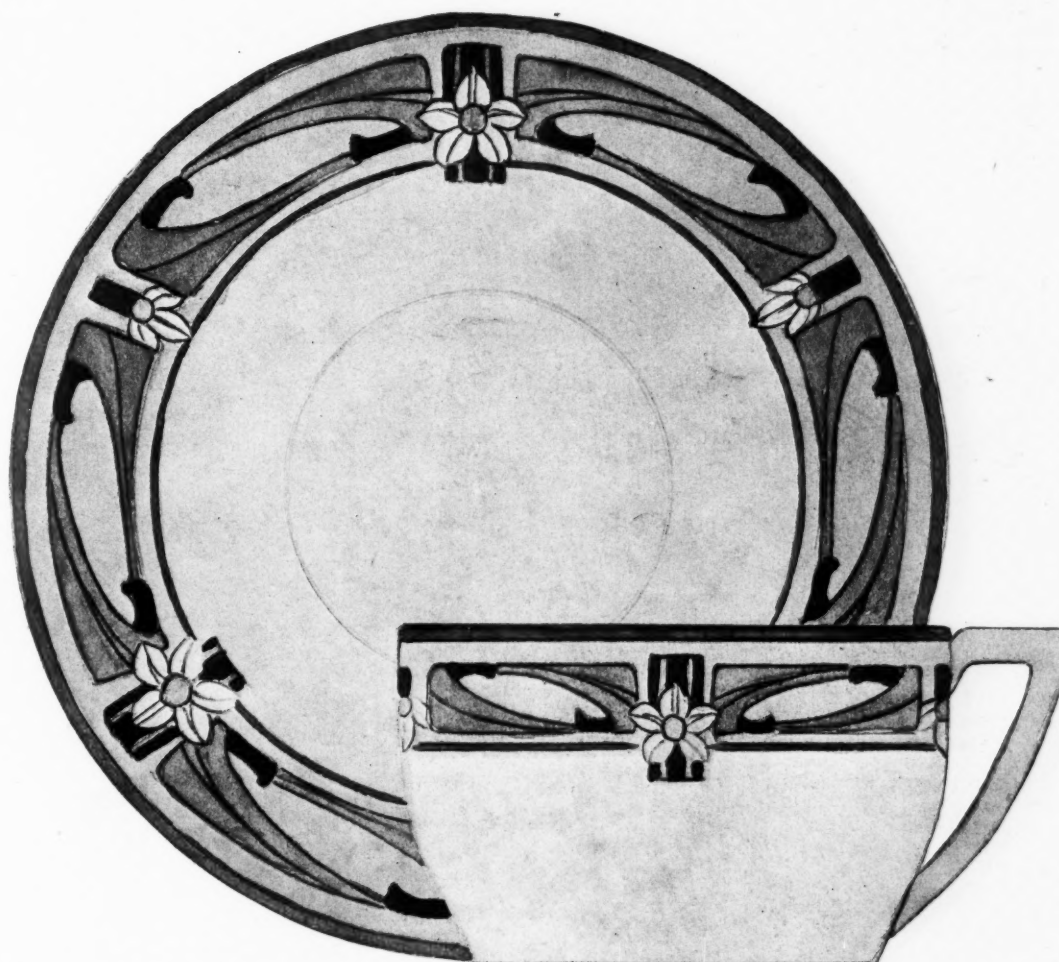


DINNER SET, CREAMER AND SUGAR BOWL—LILLIAN MILLER

(Treatment page 96)

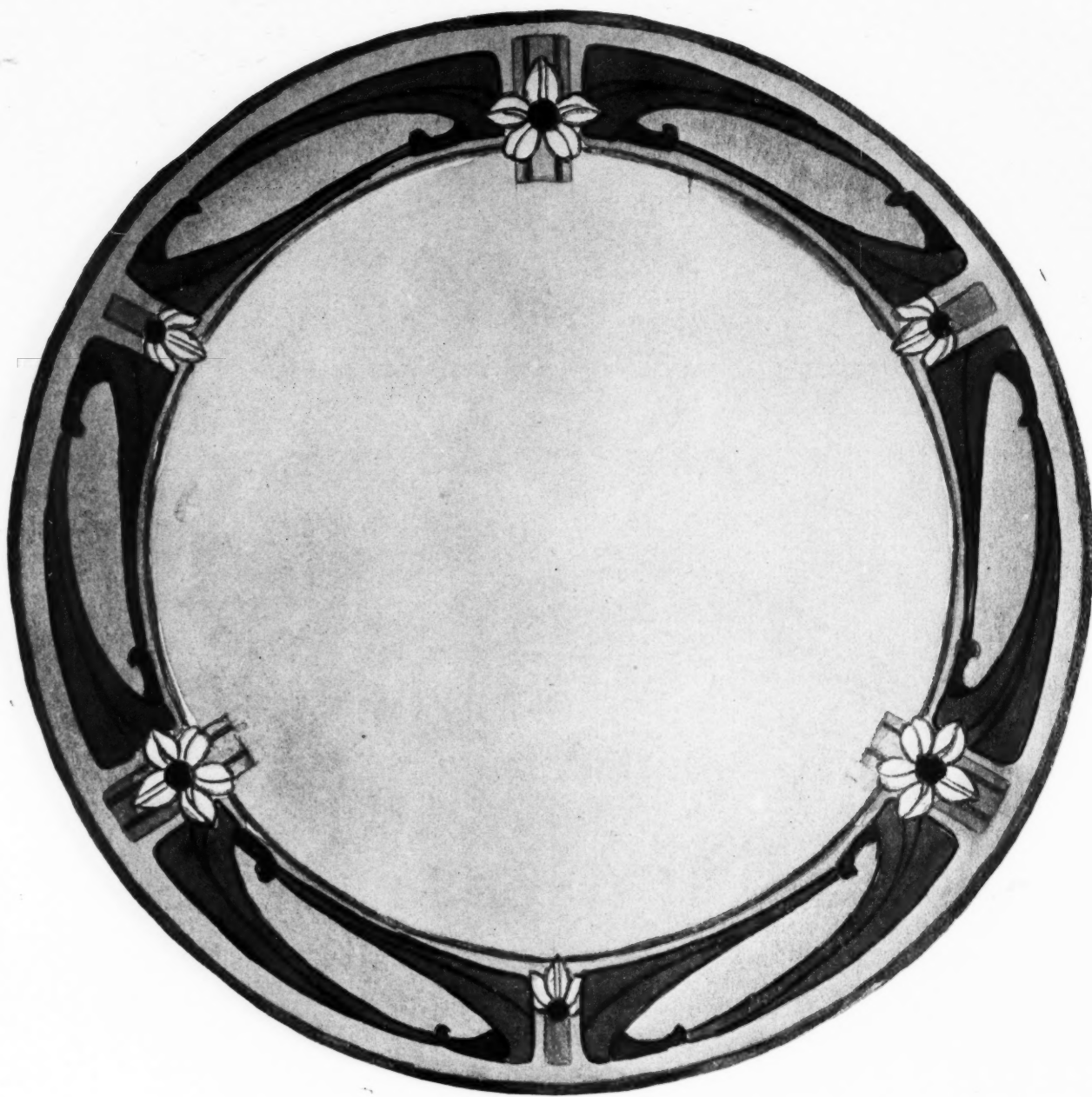


ONE-QUARTER SECTION OF 10½ INCH SERVICE PLATE



DINNER SET, CUP AND SAUCER—LILLIAN MILLER

(Treatment page 96)



DINNER SET, PLATE—LILLIAN MILLER

FOR the first fire outline leaves in Olive Green and flowers in Gold. Put bands in in Gold.

For the second fire tint center of plate a Light Green and background in border a shade darker. Paint leaves an Olive

Green lighter than outline. The center of the flowers are Yellow White, the petals are left white. The panels in back of flowers are in Blue. Retouch Gold.



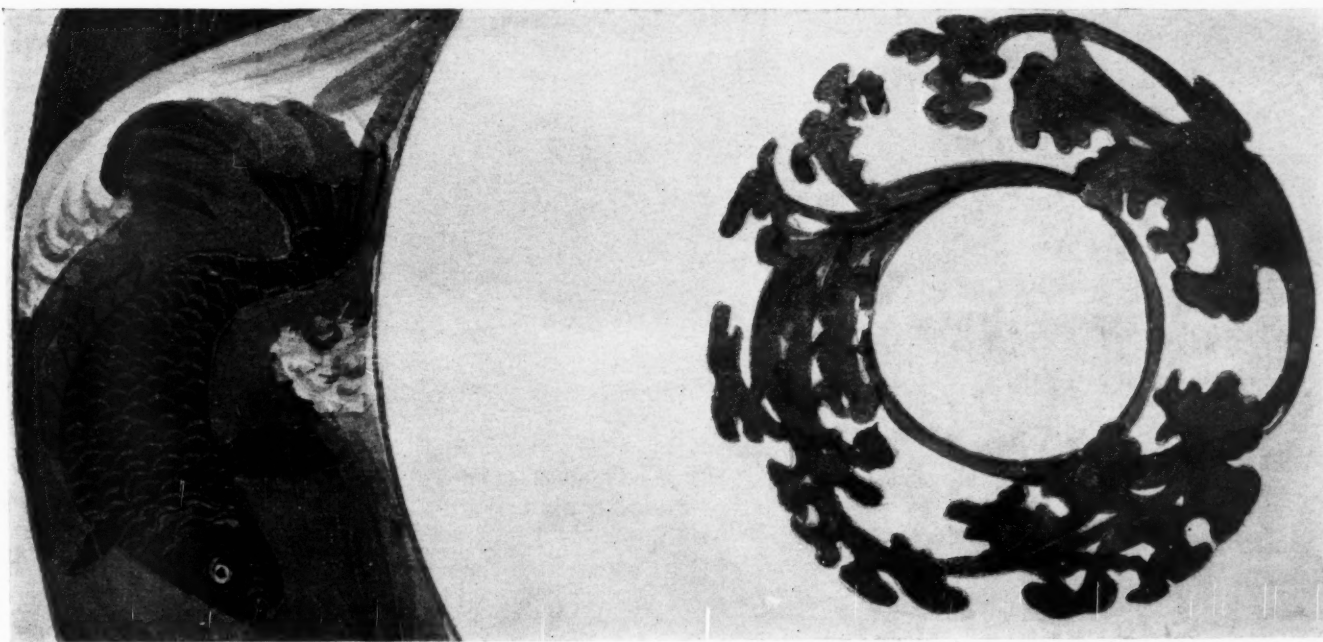
FISH PLATTER—HENRIETTA BARCLAY PAIST

THE design is treated in monochrome, using Sea Green, Grey Green and Dark Green. Follow the values as suggested by the black and white study. Tint the band behind the waves and fish with Sea Green. (A substitute can be made with Apple Green and Grass Green.) Clean out the waves and shade with the same mixture, adding a little Grey Green for the darker values. Paint the fish with Grey Green and Dark Green, and with a sharp wooden stick (an orange wood nail stick is

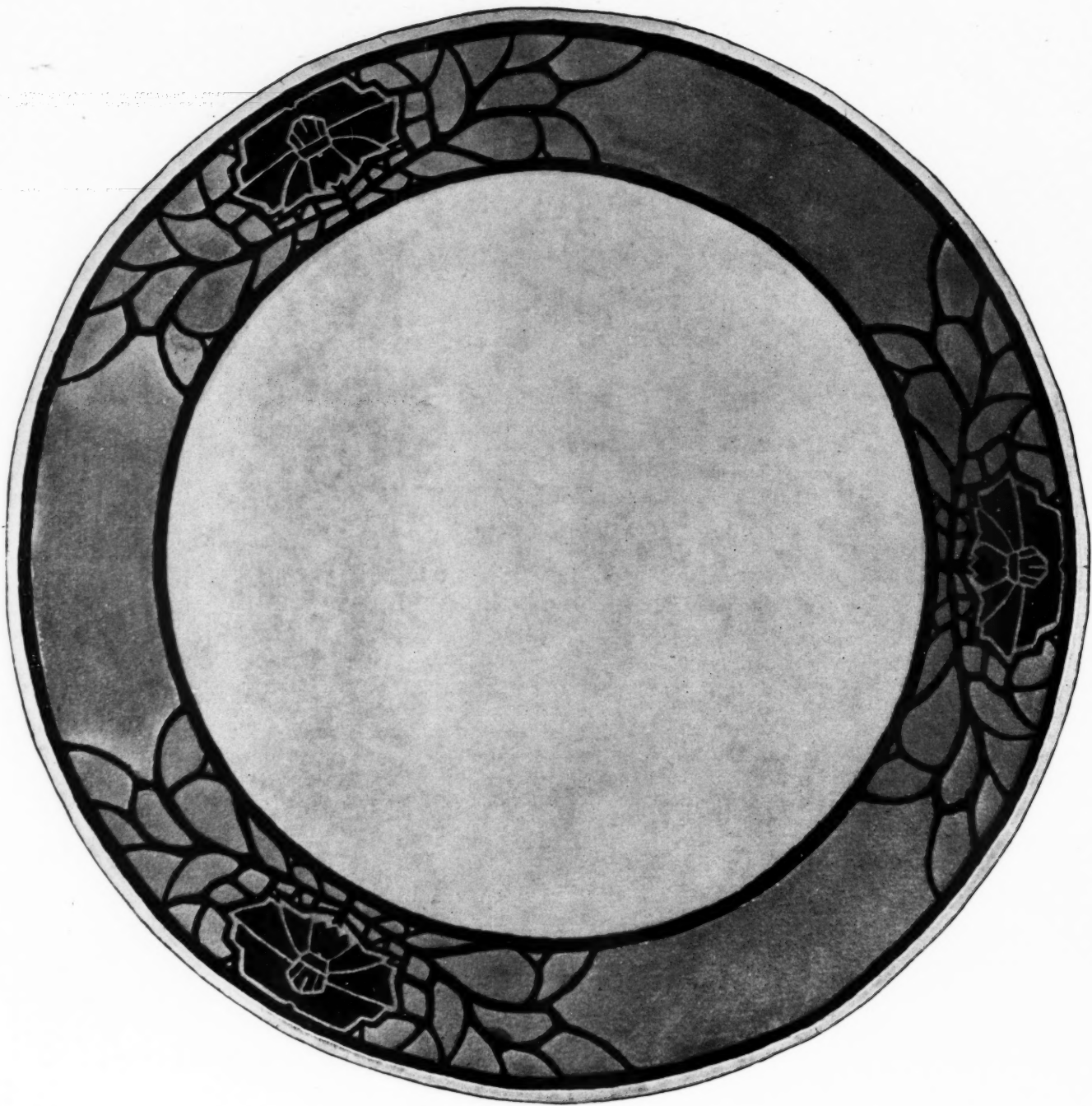
fine) clean out the markings for scales.

After firing paint in the lines suggesting seaweed with the Grey Green and Dark Green, and shade the waves where necessary. The scale markings are then covered with Silver or White Gold and the fish outlined with Dark Green.

If the central unit of seaweed is used paint or dry dust with the Sea Green mixture, to which add a little Grey Green. Outline with Silver or darker green color.

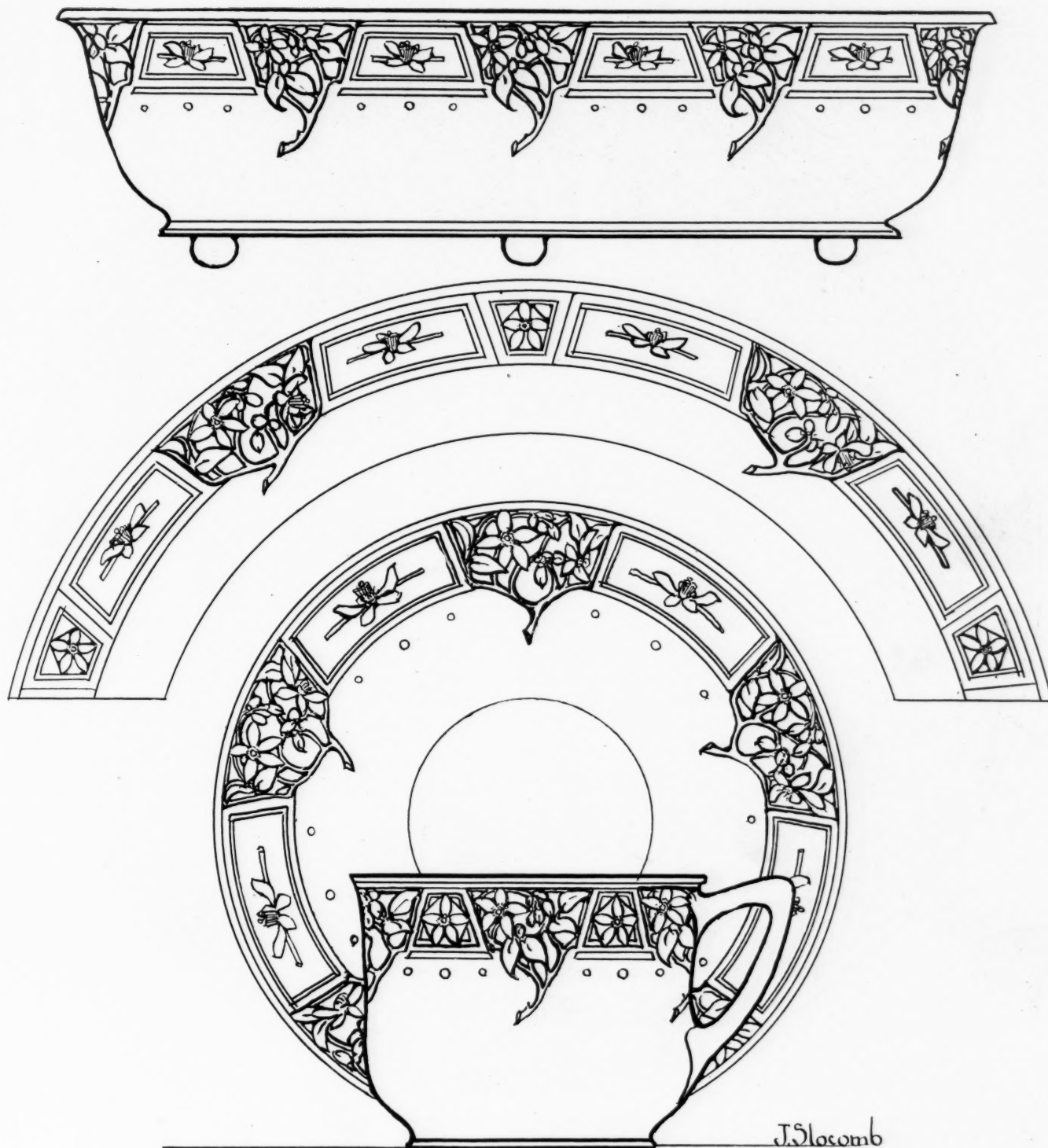


FULL SIZE SECTION BORDER AND CENTER OF FISH PLATTER



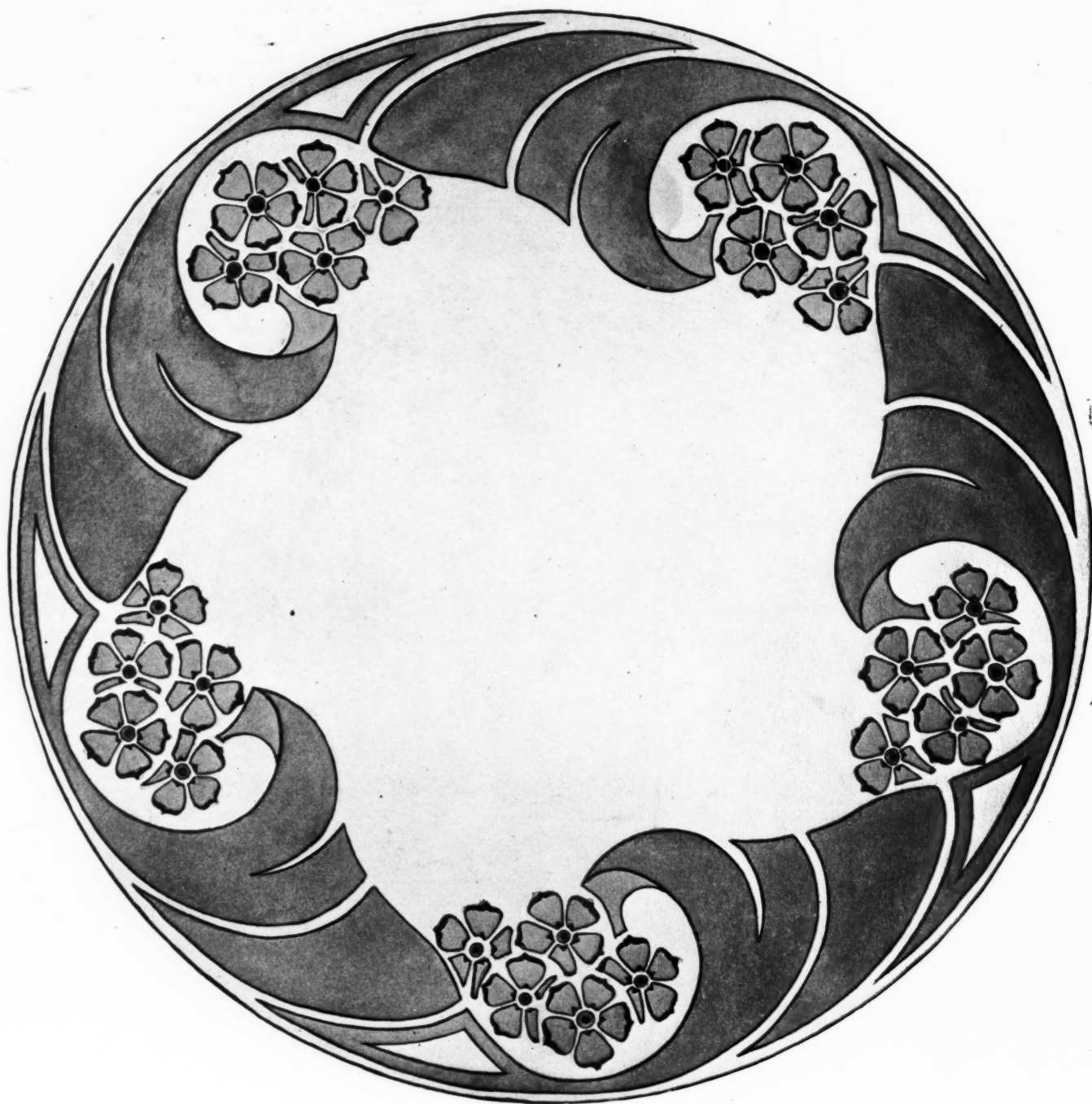
PLATE, COSMOS MOTIF—HANNAH B. OVERBECK

Entire design both flower forms and foliage in Gold, background in a delicate tint of Apple Green with a little Black. Or flower forms in Rose; foliage in Grey Green; background in a delicate tint of Grey for Flesh with a little Grey Green and Black.



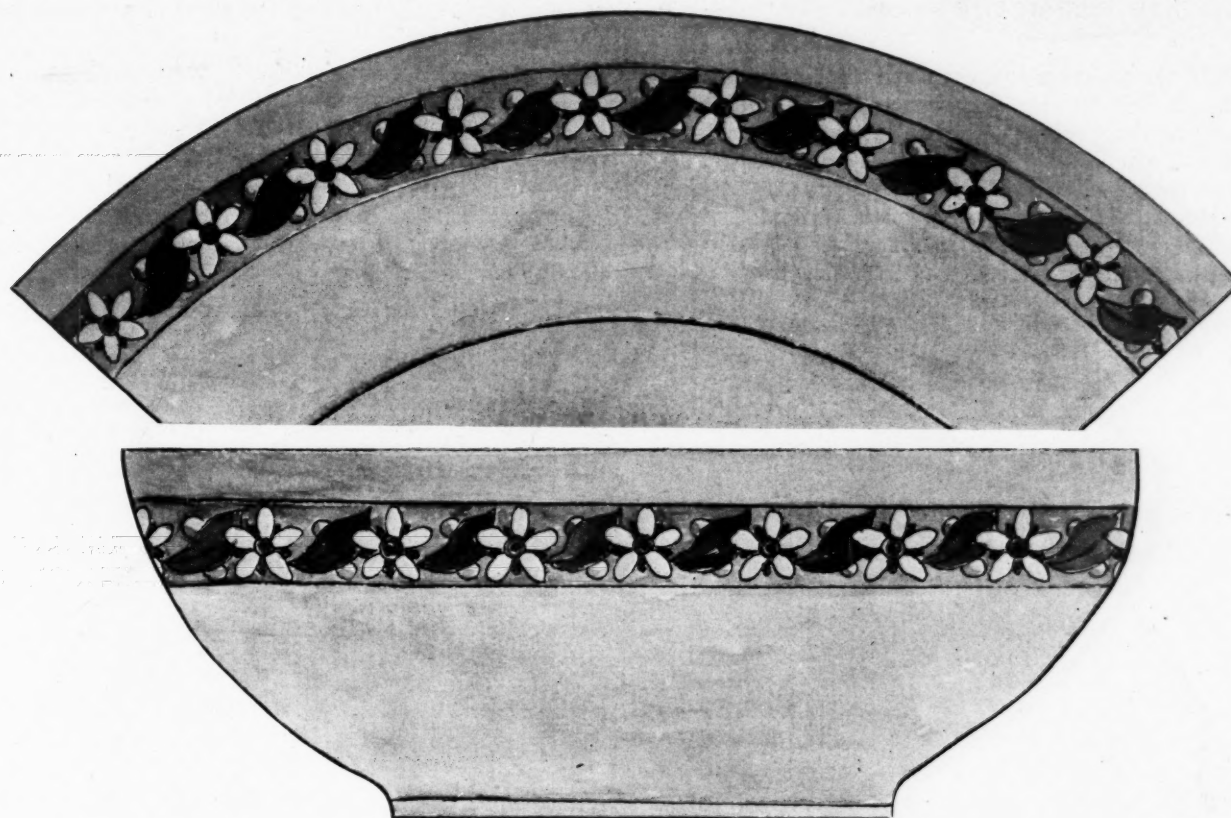
BOWL, PLATE, CUP AND SAUCER—JEANNETTE SLOCOMB

Outline and bands are Gold. Second fire—Oil stems and leaves and dust with Florentine Green. Flowers may be painted with Yellow Lustre or oiled and dusted with Glaze for Blue.



PLATE—STEWART E. MAYER

Outline and bands are Green Gold. Second Fire—Oil leaves and dust with Florentine Green, the oil should be applied very thin. Paint between stamens with Albert Yellow and the spot under them with Yellow Brown and a little Yellow Red. Paint a thin wash of Albert Yellow and a little Dark Grey over flowers. Retouch Gold.



BOWL AND PLATE BORDER, ORANGE BLOSSOM MOTIF—CHARLES L. WIARD

OUTLINE with Black. Oil leaves and the five dark spots around the flower and dust with Florentine Green. Oil the background in the border and dust with 2 parts Mode, 1 part Pearl Grey, 2 parts Ivory Glaze. Centers of flowers are oiled and dusted with Yellow for Dusting. The shading in

buds is oiled and dusted with Cameo. The outline around the border and the other bands are Gold. Oil the entire remaining surface of china and dust with 2 parts Pearl Grey, $\frac{1}{2}$ part Apple Green, 1 part Ivory Glaze.



CONVENTIONAL BOWL—ALBERT W. HECKMAN

To be carried out in Glaze for Blue background, Dove Grey for design which forms the panels, Mode flowers and buds, with Cameo centers.

SNOW BIRD DESIGN FOR CHOP PLATE (Page 103)

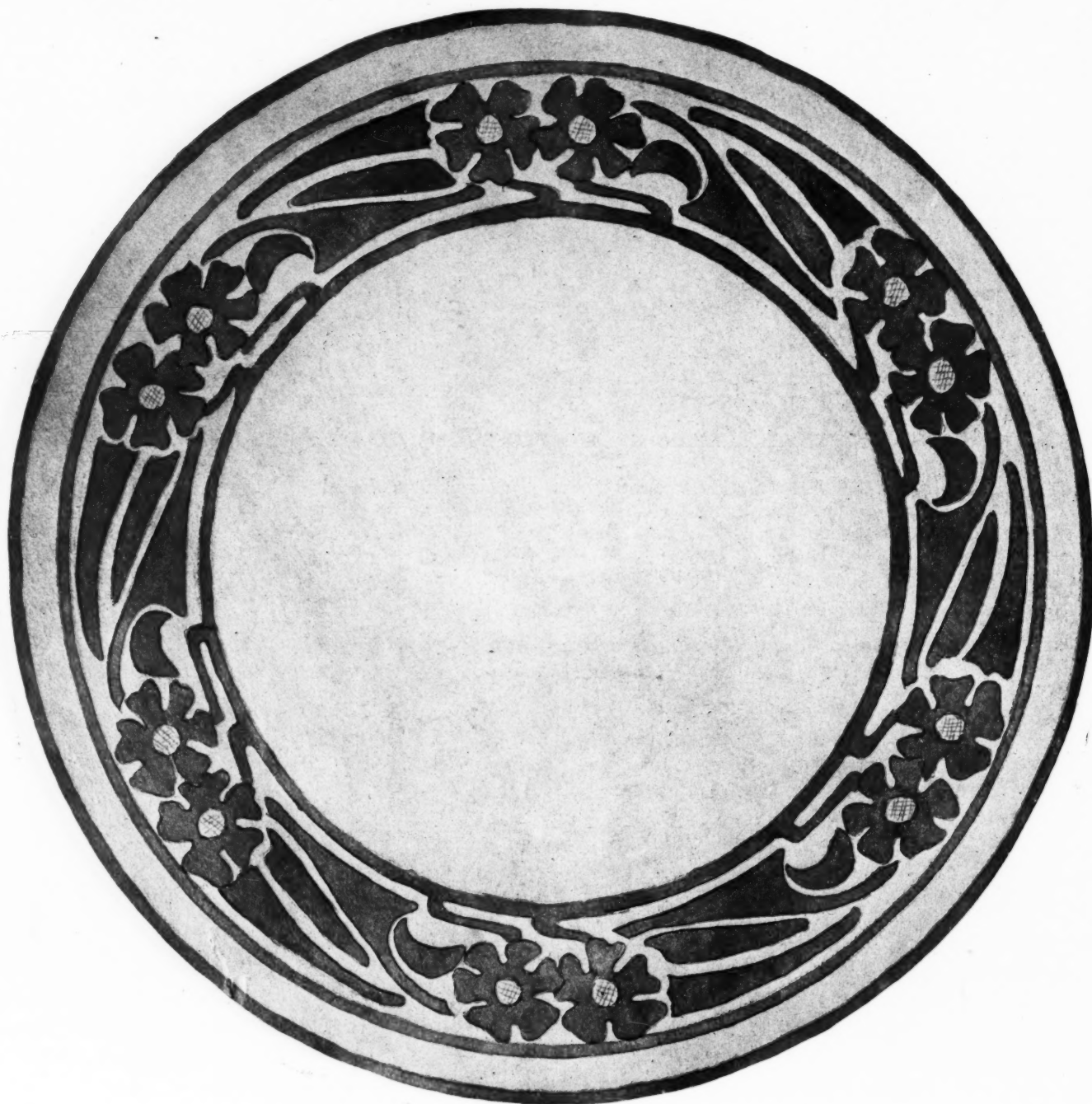
Henrietta Barclay Paist

TRACE the design and oil the clouds, dusting with Copenhagen Grey to which has been added one-third Neutral Grey. Clean the spaces and oil the wings, tail, legs and band, dusting with equal parts Copenhagen Blue and Neutral Grey. The upper right hand portion of the wing nearest is dusted with the cloud mixture. Shade the lower left portion of the wing and the body with the light grey mixture, using brush strokes. Fire and lay a delicate wash of Lemon Yellow over the body

and lower left wing, touch up any portions necessary and outline the birds.

The firm of Jantzen-Railsback Company, dealers in fine china, silverware and artists' materials, of Los Angeles, have transferred their location to 242-244-246 So. Broadway, next door to the City Hall, 3rd Street, Los Angeles, Calif.

Mrs. Warren O'Hara writes from her New York Studio that she has lately perfected eight new extra hard enamels for use on French, German and other hard glaze china.



PLATE—MADGE MUNCY

Oil all dark tones and dust with 2 parts Water Blue, 1 part Pearl Grey, 1 part Ivory Glaze. Second Fire—Oil over entire plate and dust with 1 part Pearl Grey, 1 part Ivory Glaze and a very little Deep Blue Green.

This can go over the design also.

[Continued from page 91]

'Art Structure' which embraces the general principles of design, such as line harmony, spacing, proportion, rhythm, dark and light in two and more values; color in theory and practice; variations and original designs; exercises with brush and ink, charcoal, colored crayons and water color. Those wishing to have a thorough knowledge of the fundamental principles of design—whether beginners or more advanced workers—will find this course of great benefit.

"In addition to these lessons, Prof. Cornell will give two mornings at the Metropolitan Museum of Art for the study of exhibits connected with the class work.

"Mr. Fry, who has had wide experience in ceramics and the applied arts, will give a course of fifteen lessons. The aim of this class will be the study of overglaze ceramics, table linens and kindred subjects, from the viewpoint of interior decoration. One of the features of the course will be a series of illustrations, or demonstrations of the Art of Table Decoration. Mr. Fry has in preparation a number of schemes of linens and other accessories which will be shown to illustrate the application of fine art to Table Arrangement, and to stimulate the class to original work along the same line. This course should prove

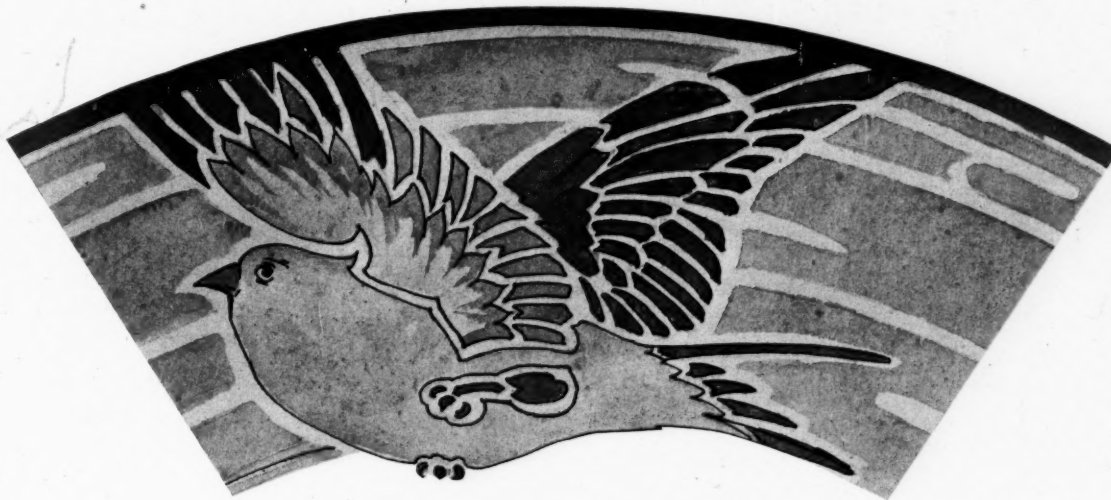
particularly helpful to those who have had previous experience in decorating porcelain, and wish to continue the study still further.

"Members of the Society may attend one or both classes without extra charge.

"Those wishing to join the Society as active members may be required to submit three pieces of original work, if requested, to be passed upon by the Committee on Admissions. This does not apply to those wishing to become Associate members. All applications for membership should be made to Miss Lorena Wilson, Chairman Committee on Admissions, 485 Westminster Road, Brooklyn, New York."

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It is with great regret that we hear of the death of Mr. Arthur H. Abbott of the art material firm of Abbott & Co., of Chicago. Mr. Abbott was the founder of this, the oldest house in that line in Chicago, and by his sterling qualities had built up a business that has a world wide reputation for honorable dealing. We are told that the business will be conducted as usual.



FULL SECTION OF CHOP PLATE



SNOW BIRD DESIGN FOR CHOP PLATE—HENRIETTA BARCLAY PAIST

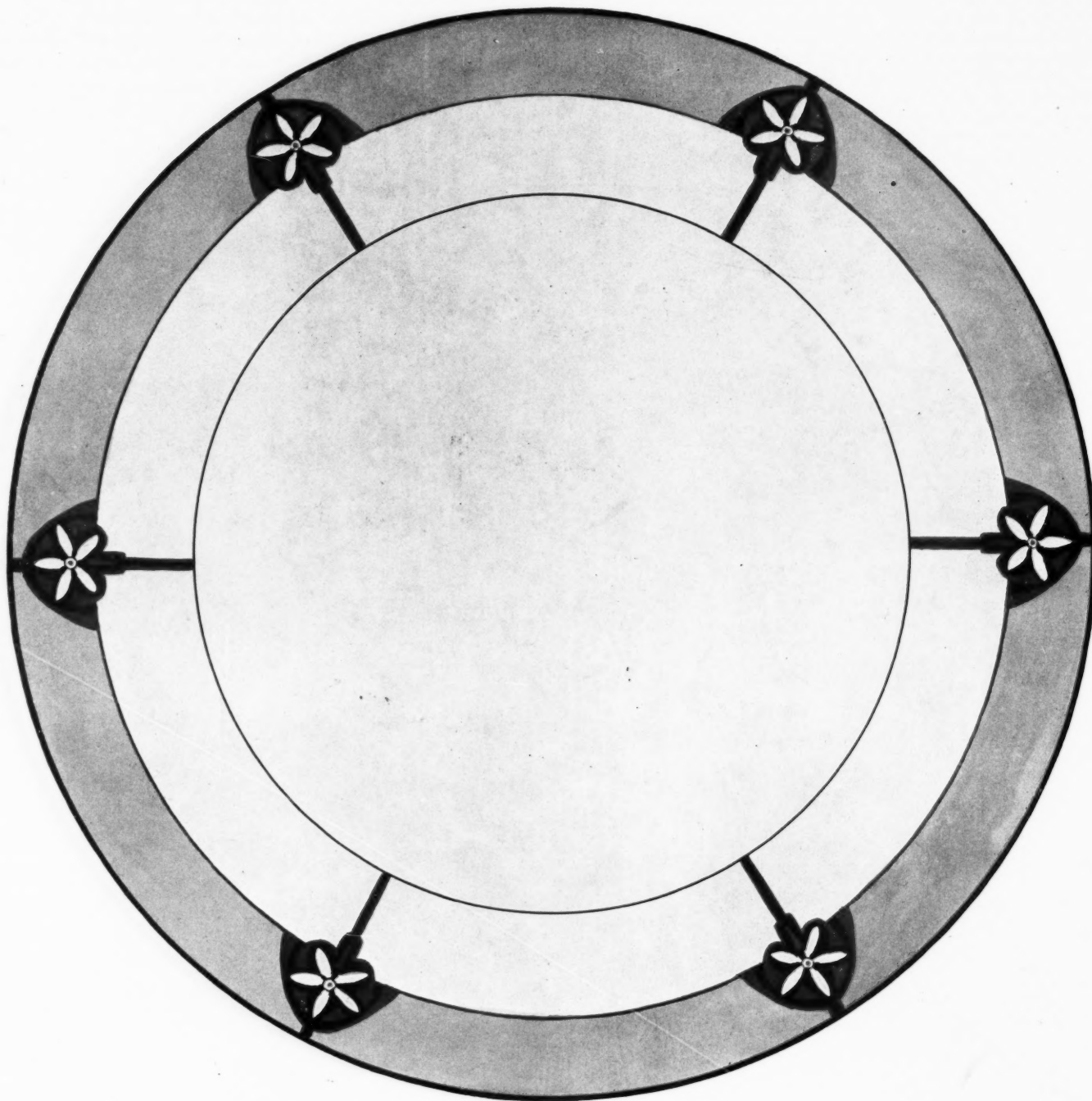
DINNER PLATE (Page 93)

M. C. McCormick

LARGE flower—The three outer sections of petals are a brownish purple, made of equal parts of Brown 4 or 17 and Light Violet of Gold; add $\frac{1}{4}$ White enamel. The section next to the center, yellow made of Chinese Yellow with $\frac{1}{4}$ enamel. Center section left white with dots of Capucine Red (without enamel.) The flowers either side of large one are also of Capucine Red painted on very delicately, shaded

a little darker toward the center, center green with the pollen in yellow enamel dots. Flower in center of narrow portion of band, dark blue, made of Dark Blue toned with a very little Brunswick Black; add 1-8 enamel. Small flowers are Chinese Yellow. Leaves are Apple Green toned with Deep Purple and Brunswick Black; add 1-8 enamel. All lines and outer edges Gold; band next to edge Dark Blue mixture without the enamel.

All colors used are La Croix's.



PLATE, ORANGE BLOSSOM MOTIF—ALICE SEYMOUR

Border tint, Apple Green 2 parts, Pearl Grey 1 part, dry dusted. Flower forms left white, background of flower and outer and inner bands are gold, leaf forms and dot in center middle band, Yellow Green 2 parts, Royal Green 1 part, dark center Albert Yellow. No outlines.

